



RIVERCON
XIV

Louisville's Annual Science Fiction & Fantasy Convention

RIVERCON XIV

July 28-30, 1989 • Louisville, Kentucky

Guest of Honor

FanGuest of Honor

Jack L. Chalker

Dick Spelman

Toastmaster

Arlan Andrews

Steve Francis & Sue Francis, Co-chairs

Art Show & Auction

Lynn Harris
Gail Walker
Clif Reichle
David Daring
David Francis
R. Douglas Fralick
Archie Harper
Jan Harris
Virginia Harvin
Rusty Hevelin
(auctioneer)
Eden Kuhlenschmidt
Sally Kuhlenschmidt
Danny McDole
Ginger Melton
Rick Nugent
Jane Peyton
Marcia Reichle
Dave Shockley
Suzie Skelton
Trubie Turner II
Kiran Wagle

**Children's
Programming**

Christa Sinclair
Bill Breuer
Carol Carpenter
Anne Layman
Chancellor
Barabara Goertz
John Goertz

Thea Grimes-Tenney
Lynn Harris
Adrian Peyton
Jane Peyton
Murray Porath
Henry Roberts
Eddie Tash

Filksinging

Murray Porath
Alan S. Babcock

Games

Tom Stevens
Don Clark
Jeff Conrad
Todd Fluhr
Carol Kinsey
Pat Reinhardt
Craig Wayland

Hospitality Suite

Sue Young
Debbie Allen
Annette Carrico
Mike Lalor
Rebecca Lampert
Kim Lockridge
Judi Lundi
Rick Lundi
Jann Melton
Charlie Oldham

Sean Reck
Gary Robe
Shirley Templeton
John F. Wiedeberg
Jim Woosley
Jack Young

Huckster Room

David Francis
Bruce Schweinhart
Mike Veach
Scott Walker

Masquerade

Susan Baugh
B.J. Willinger (M.C.)
Michael Baugh
Angie Highland
Rickey Hite
Danny McDole
Tracy Niswonger
Lois Wellinghurst
Richard Wellinghurst
Linda Wyatt

Programming

Jack Heazlitt
Marty Dick
Lisa Lovitt
Corlis Robe
Bob Roehm
Kira Tash

Jack Young

Publications

Bob Roehm

Registration

Teddy Francis Laun
Laura Francis Dick
Marie Miesel
Marty Dick
Gloria Nugent
Edwards

Doug Lampert
Rebecca Lampert
Rick Laun
Anne Miesel
Peter Miesel
Trubie Turner II

Video Programming

Mike Townsend
Marty Dick
J.J. Johnson III
Jeff Lockridge
Chris Tate

And

Mikhail M. Sinclair

Program Book Cover
by Rick Lieder

WELCOME ABOARD...

Welcome to RiverCon XIV. There's lots of interesting and important information to follow, so let's get right to it. Please read your program book now; this is not just a souvenir to take home!

Badges

We say this every year, but it's still necessary: Please wear your RiverCon membership badge in a conspicuous location at all times you are in the convention areas of the hotel. Not only does it have the obvious benefit of identifying you to other con-goers, but you may be refused admission to certain convention areas and events (e.g., the art show, masquerade, con suite, huckster room, etc.) if you aren't wearing it. Please try not to lose your badge either; the charge for a replacement badge is \$15.00.

Some of the badges, you might have noticed, have colored stickers on them. The blue dots indicate an author, artist, program participant, or other VIP; hucksters have green dots on their badges; and RiverCon staffers are wearing yellow ones. Department heads are also sporting red ribbons. Please ask them if you have any questions or problems.

Babysitting

RiverCon's babysitting service is managed by licensed, professional sitters. It is located in Room 1203 (on the twelfth floor, near the con suite), and will be available from 9:00 p.m. until 2:00 a.m. on Friday, and on Saturday from 9:30 a.m. to 1:00 p.m., 2:00 p.m. to 6:00 p.m., and 7:00 p.m. to 2:00 a.m. This service is available free of charge to all children holding RiverCon memberships.

Children must be picked up by the closing time (no exceptions) and will only be turned over to a parent or to persons designated in writing by a parent. Again, no exceptions will be made.

Weapons

We're reminding you once again that weapons, either real or simulated, may not be worn or carried in the convention areas of the hotel (and we strongly discourage wearing them outside the hotel, too). Hucksters may sell weapons provided that they are wrapped securely once they are purchased and removed from the dealers' room. Weapons may be worn or carried during the hours of the masquerade Saturday night if part of a stage costume or bona fide hall costume. Please, however, exercise extreme caution when navigating crowded hallways, stairwells, and elevators. This exception applies only to the masquerade time period and only to those in costume.

Closed-circuit Video

The masquerade and the video program can be seen on the hotel closed-circuit video system. Tune the TV set in your room to channel 13.

Art Show Print Shop

The art show print shop is located next door to the art show on the first floor and is open the same hours. In addition to limited edition prints and reproduction art for sale, artists will be doing demonstrations and providing impromptu workshops throughout the convention. Please check the signs in the room for these events.

Belle of Louisville Cruise

Though we're no longer on the banks of the Ohio, you can still go on the Belle of Louisville cruise. Please buy your ticket in advance at the RiverCon registration desk. The price is \$4.00, which is a discount from the regular ticket price at the wharf. If you buy a ticket and change your mind, you can return the ticket at any time for a full refund. Although the Belle will be departing at about 2:00 p.m., it's a good idea to arrive a bit early, since we are part of the regular public excursion and space is not guaranteed. Those wanting to participate in car pools or who have space for riders can gather on the mezzanine beginning at 12:30 p.m. on Sunday.

Hotel

Because some of you might still be unfamiliar with the layout of the hotel, here's a brief guide to what's where.

First floor

1. The swimming pool is located on the first floor south of the lobby and opposite the South Rooms (the art show). Pool hours are 10:00 a.m. to 2:00 a.m. Friday and Saturday and regular hours on Sunday. Inflatables are allowed in the pool.
2. South Rooms A & B contain the art show and the print shop. They are located on the left side of the hall opposite the pool.
3. The Bienville Room is located at the north end of the first floor and is entered through the restaurant and to the right. It is the site of the artists' reception and possibly some other programming.

Second floor

1. Reception area/mezzanine. RiverCon registration and general information is here. This area is at the top of the stairs on the north side of the hotel lobby.
2. Ballrooms A & B. General programming, art auction, and masquerade will be here, located just off the north end of the mezzanine.
3. Sycamore Room. Children's programming and scavenger hunt starting point. Located just to the right of convention registration on the east side of the mezzanine.
4. Hunt Room. Gaming. Next to the Sycamore Room on the east side of the mezzanine.
5. Room 229. Video room. This is a parlor room located on the left at the south end of the

second floor hall. Since seating is limited, the video program may also be seen on channel 13 on the hotel television system.

Eighth floor

1. Room 830. Gaming auxiliary room. This room number is tentative, so please check your pocket program to make sure.

Twelfth floor

1. The Louisville Suite. The buckster room. The Louisville Suite occupies the north end of the twelfth floor and is accessible through the foyer leading from the elevators.

2. The Board Room. Filksinging. This room is immediately across the foyer from the Louisville Suite.

3. Rooms 1207, 1212, 1215. This is the hospitality suite, located along the hall leading south from the elevators. These rooms are open Thursday night and around the clock beginning Friday morning. Smoking and non-smoking rooms are designated.

4. Room 1203. Babysitting. Located on the left of the hallway near the hospitality suites.

The hotel restaurant will remain open 24 hours during RiverCon. Full meals will be available until 10:00 p.m., with a limited menu afterwards. A breakfast buffet will be served from 6:00 a.m. until 1:00 p.m. on Saturday and Sunday at the fixed price of \$5.00 per person, tax and gratuity included.

Maid service to sleeping rooms has been scheduled to begin no earlier than 10:00 a.m. on Saturday and Sunday.

Please note that there are no convention activities or attendees on the sixth floor. This floor is reserved for airline personnel; please do not enter this floor.

The center stairwell near the elevators is open for use by con members. This stairwell has access to all floors except one, six, nine, and ten. The end stairwell, however, can be used only for exiting on the first floor.

WHEN YOU WISH UPON A STAR...



TO MOSCOW

THE WORLDCON BID FOR THE NINETIES!

P.O. BOX 4696 LOUISVILLE, KY 40204 USA

TOR BOOKS

congratulates

JACK L. CHALKER

RiverCon Guest of Honor

and bestselling author of the

SOUL RIDER and G.O.D. INC. series.





Photo by Patti Perret from *Faces of Science Fiction*.

Jack Chalker

by Mike Resnick

It's always nice when one of fandom's own hits it big...and I think it's safe to say that no member of fandom has gone on to a bigger pro career in the past quarter-century than RiverCon's 1989 GoH, Jack ("Cuddles") Chalker.

Everybody knows that he currently lives on the best-seller lists—but how many of you know that he entered fandom at age 14, and received a Hugo nomination for his fanzine *Mirage* while he was still a teenager? Or that it was Jack who coined the fannish verb "to SMOF"? Or that he founded Balticon? Or that he virtually ran the 1974 worldcon (*Discon II*) single-handedly?

He even married a fan, and I'd tell you more about Eva Whitley except that she has too much class to appear in a biography of her husband.

Jack's one of us—and I figure that gives us licence to tease him mercilessly this weekend. He'll enjoy it as much as we do—after all, his favorite, indeed his only, topic of conversation is Jack Chalker...but as you take large chunks out of his calloused, semi-artistic soul, you really should know that the guy who is sitting in the

lobby (or at the podium) swapping jibes with you is:

- the author of the best-selling Well World series;
- the author of the best-selling Lords of the Diamonds series;
- the author of the best-selling Soul Rider series;
- the author of the best-selling Changewinds series;
- the author of the best-selling G.O.D. Inc. series;
- the author of the best-selling Dancing Gods series;
- the author of the best-selling Rings of the Master series;
- a former worldcon toastmaster (of course, who isn't?);
- a two-time Campbell Award nominee;
- the first winner of the Edmund Hamilton Award;
- a tireless worker at conventions, even to this day;
- one of fandom's premier auctioneers;
- a very successful specialty publisher under the aegis of Mirage Press;
- a former fan who has reached such a pinnacle of success that he was recently able to turn down an offer of more than a million dollars from one of his many publishers.

Jack and I go back a long way, all the way to the 1963 worldcon (Discon I). We have shared agents, editors, publishers, convention podiums, chocolate malts, and more 4:00 a.m. conversations than I care to think about. Together we have gone on 36 diets and lost an aggregate 4,271 pounds. (This is what they mean when they say that we re-shaped the field of science fiction.) It's not widely known, but I taught Jack everything he knows about writing. (In fact, the only reason he hasn't yet won a Nobel or a Pulitzer Prize is because I haven't yet taught him everything I know about writing.)

I have had the pleasure of roasting Jack at Lunacon, falsifying his biography at ConStellation I, insulting him at Nolacon II, and practically drowning him at Midwestcon.

And you know something strange? As much fun as it was, all of that together doesn't add up to the pleasure of reading a new Chalker book.

Mike Resnick is the author of *Santiago*, *Stalking the Unicorn*, *The Dark Lady*, *Ivory*, *Paradise*, and a bunch of other critically-acclaimed books that he is sure Jack Chalker wishes he himself had written.

A Jack Chalker Bibliography

All of the works below are listed in order of publication as a form of checklist.

1. *A Jungle of Stars*, Ballantine/Del Rey, 1976. Also, Editions Albin Michel, Paris, 1979 (in French). Some German fans insist there was a German edition circa 1978 but if there was I never saw it. Of course, nobody sent me the French one, either. I got it because Somtow Sucharitkul spotted it in the Paris airport and bought it for me as a gift.

2. *Midnight at the Well of Souls*. Del Rey, 1977. Also Penguin Books, U.K., 1981; Goldmann, Munich, 1978 (in German). Danish and Dutch editions now appearing, more to come. Series sold to Italy in 1987, my first seven-figure advance. Unfortunately, it's in lira...

3. *The Web of the Chosen*, Del Rey, 1978. Also, Wilhelm Hein Verlag, Munich, 1981 (in German); also in a highly rewritten Hebrew edition (Tel Aviv, 1981).
4. *Exiles at the Well of Souls*, Del Rey, 1978. Also, Penguin Books, U.K., 1982; Goldmann, Munich, 1979 (in German). Danish, Dutch, and Italian editions now appearing.
5. *Quest for the Well of Souls*, Del Rey, 1978. Foreign editions as above.
6. *And the Devil Will Drag You Under*, Del Rey, 1979. German edition, Goldmann, 1983, with same cover. French edition, 1987, with new cover in large-size trade paperback format. Optioned to the movies.
7. *A War of Shadows*, Ace: An Analog Book, 1979. Reprinted with new (good) cover and packaged like a mainstream thriller by Ace in October, 1984. Optioned on and off to the movies.
8. *Dancers in the Afterglow*, Del Rey, 1979, 1982. Also, Goldmann, Munich, 1982 (in German as *Der Tourister Planet*).
9. *The Return of Nathan Brazil*, Del Rey, 1980. Foreign editions as above (see *Midnight*).
10. *The Devil's Voyage*, Doubleday, 1980, in hardcover. Japanese rights were sold, but no book produced so far in Japanese. Out of print at Doubleday, after two printings. After a long dispute with me over paperback rights, Doubleday found a loophole and sold it at the last minute to Critic's Choice paperbacks, a new company in NYC formed by former Pinnacle execs who first tried for cheap works by well-known SF authors but who no longer do SF at all. Unfortunately, they published the Doubleday version, not the one I wrote; 1985, with a great cover. Book is a WWII novel, not SF, although John W. Campbell is a minor character. Someday my complete original version will be published, I hope. Still, if you want to know a main attraction of SF over mainstream, not a single SF character has ever threatened to sue me or taken offense at what I wrote; one in this book did. Groundless, but it makes a point.
11. *Twilight at the Well of Souls*, Del Rey, 1980. Foreign editions as per *Midnight*.
12. *Lilith: A Snake in the Grass*, Del Rey, 1981. Also Goldmann, Munich, 1982 (in German). British edition pending.
13. *Cerberus: A Wolf in the Fold*, Del Rey, 1982. Also Goldmann, Munich, 1983 (in German). British edition pending.
14. *The Identity Matrix*, Timescape: Pocket Books, 1982. Reprinted, with new cover and fresh typesetting, by Baen Books, January, 1986. Sold to Goldmann, Germany, other foreign sales pending. Although #14 in publication, this was written #3, immediately after *Midnight at the Well of Souls*.
15. *Charon: A Dragon at the Gate*, Del Rey, 1982. German edition (Goldmann), 1984. British edition pending.
16. *The Four Lords of the Diamond*, The Science Fiction Book Club, 1983, March main selection. Contains all four "Diamond" books (#s 12, 13, 15, and 17) although slightly rewritten by me to eliminate some recap that was needed in the four but unnecessary in a single volume edition. Original cover by Richard Powers for this book. British and other foreign sales pending; there is suddenly a lot of interest in it abroad.

17. *Medusa: A Tiger by the Tail*, Del Rey, 1983. Also Goldmann, Munich (in German), 1985. British edition pending.
18. *The River of Dancing Gods*, Del Rey, delivered in March of 1982 but Del Rey did not publish it until February, 1984. British edition, Futura, 1985.
19. *Demons of the Dancing Gods*, Del Rey, delivered in October, 1982; published May 24, 1984. British edition, Futura, 1986.
20. *Spirits of Flux and Anchor*, Tor Books, 1984. First of a large novel eventually split by economics, sheer size, and greed into five books. Delivered in February, 1983. Series was also sold to Holland and Denmark for 1987-88 publication.
21. *Empires of Flux and Anchor*, Tor Books, 1984. Second in the Soul Rider books, delivered in May, 1983 and written continuously with #20 above. Marketed as Soul Rider: Book Two with the title off to one side.
22. *Downtiming the Night Side*, Tor Books, May, 1985. A complex time travel novel not connected to a series or other words. Delivered December, 1983.
23. *Masters of Flux and Anchor*, Tor Books, January, 1985. Third but not last in the Soul Rider saga, although it completes the original novel as outlined. Delivered January 25, 1984. Copies were received in November, 1984. The Dutch edition of this one will be abridged, they tell me, and not by me.
24. *Vengeance of the Dancing Gods*, Del Rey, July, 1985. Third but not the last of the Dancing Gods series, although the last written to date. Delivered April, 1984. Futura, U.K., 1986.
25. *The Messiah Choice*, St. Martin's/Blue Jay, May, 1985. A horror novel with SF overtones, should appeal to my regular readers who don't like horror. Delivered August 1, 1984. Blue Jay is technically bankrupt (not my doing!) and the copies were remaindered by St. Martin's and may be available cheap somewhere. The Tor paperback is still in print, though.
26. *The Birth of Flux and Anchor*, Tor Books, 1985. A "prequel" to #s 20, 21, 23 above, set 2600 years earlier. Delivered January 15, 1985, copies received November 14, 1985. No, they called it Soul Rider: Book 4, not Book 0.
27. *Children of Flux and Anchor*, Tor Books, September, 1986. Not a sequel, as originally intended, but actually the last part of the mega-novel I thought I could cover in Three but ran out of room to do.
28. *Lords of the Middle Dark*, Del Rey, June, 1986. First volume in a new mega-novel, The Rings of the Master, which was not my series title (I called it The Malebolge Rings). Entire series sold to Hodder/NEL in Great Britain for publication starting late in 1987 and going through late 1988. Series recently sold to Italy as well, no publication data yet.
29. *Pirates of the Thunder*, Del Rey, March, 1987. Continuation of the Rings of the Master series begun with #28 above. Delivered March 27, 1986. British edition from Hodder/NEL; Italian edition coming.
30. *The Labyrinth of Dreams*, Tor Books, March, 1987. First in an open-ended series of at least three stand-alone novels with the same lead characters and premise. The series overtitle is G.O.D., Inc. Originally intended as a mega-novel, this turned out to be a true series, each book complete. I had

so much fun with the first one, I wrote it in near record time and delivered it on August 10, 1985, five months before it was due. It sort of does to parallel worlds and thirties' detective fiction what the *Dancing Gods* does for Conan. Rescheduled because of the St. Martin's buyout of Tor, so while I had no books come out for nine months, this came out the same month as *Pirates*. I don't control those things, which is why I put the delivery dates in this. This book and its sequels have been banned in parts of Alabama, Tennessee, and the Carolinas because distributors considered the overtire sacrilegious. Chain book stores there will have it, though.

31. *The Shadow Dancers*, Tor Books, July, 1987. Second of the G.O.D., Inc. books. The first was sort of Raymond Chandler; this one is more like Alternate World Vice although it has a fun parody of *The Thin Man* at the end. More serious than #29 but still fun. Delivered December 15, 1985, copies received June 17, 1987. See banning notice on #30 above.

32. *Warriors of the Storm*, Del Rey, August 1987. Third in the Rings of the Master series begun with #28 and #31 above. Delivered May 25, 1986 at Disclave. British: Hodder/NEL; Italian edition coming.

33. *When the Change Winds Blow*, Ace/Putnam, September, 1987. After three books from three publishers in three consecutive months people are going to think I have Clark Kent's typing speed. First in a projected trilogy that is one long continuous novel and is a totally continuous narrative. It is fantasy, not terribly comedic although it is satire of a different sort, but it has all the elements you've come to expect from me. Delivered October 20, 1986. The book has a really fine wrap-around Darrell Sweet cover. British edition pending.

34. *Masks of the Martyrs*, Del Rey, February, 1988. Last of the Rings of the Master series, delivered February 24, 1987. British: Hodder/NEL; Italian edition coming.

35. *Riders of the Winds*, Ace, May, 1988. Second book in the Changewinds series (see #33 above) for Ace/Putnam. Delivered May 22, 1987. British edition pending.

36. *Dance Band on the Titanic*, Del Rey, July, 1988. Collection of short fiction including the following: No Hiding Place, Forty Days and Nights in the Wilderness, Dance Band on the Titanic, Stormsong Runner, In the Dowaii Chambers, Adrift Among the Ghosts, and Moths and Candle.

37. *The War of the Maelstrom*, Ace, 1988. The climactic and final Changewinds book.

38. *The Maze in the Mirror*, Tor Books, Jan., 1989. Third and probably (but not definitely) last in the G.O.D., Inc series. It was a tough book to write and not delivered until fall 1987.

Written And Delivered But Not Yet Published

39. *The Demons At Rainbow Bridge*, Ace/Putnam, 1989. The Quintara Marathon is the overtire for this, the first of a projected three-book series. It will be issued first in hardcover as part of the deal, so it will be 1990 before the paperback of the first volume appears. All I'll tell you is that it's absolutely SF. Multi-galactic in setting, and right now I don't see anybody being physically transformed into something else, but you never know. With twenty-seven characters to juggle, I may need some transforming.

40. *Swords of the Dancing Gods*, Del Rey, 1989. This may - or may not - be the last book, but considering what the series satirizes there was no way I could leave it at a cliched trilogy. Be warned: this involves a massive frozen battleground, the Master of the Dead, the Baron, both Irvings, and a strange and epic fantasy quest involving Gilligan's Island. Although not due until November '88 I will probably write it earlier, to let Quintara percolate a while after the first book of that series is finished.

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Joan
Woods
1987

Dick Spelman

by Elan Jane Litt

Several weeks ago I was sitting in my bathtub reading *Prentice Alvin* by Orson Scott Card, which I just happened to have picked up from Spelman's table, when the phone rang. It was Steve Francis from Louisville asking me if I wanted to write something about Dick for the RiverCon program book. "Why me?" I asked. "I'm not a writer." Steve's reply was that you've known Dick for a long time and you're one of his friends. I was flattered but still dubious, so if you find this interesting, then okay, but if it's a bloody bore, then blame Steve.

Anyway, I first became aware of Dick when I was helping another book dealer at Noreascon 2 in Boston many years ago. There he was, a competitor book dealer who it seemed was doing a very good job cutting into my boss' sales. Since then I have learned that this was not so. When I became a dealer in my own right, Dick made me feel welcome and promptly initiated me into the ways of the True Dealer: if you can appropriate space from the next table, then do it. Ask nicely, or make sure you don't get caught. That's why at this year's RiverCon I

have “borrowed” space from Dick.

Up until two years ago, Dick was working in insurance and running his thriving book business only on weekends. Then due to circumstances beyond his control (he made too much money on his investments), Dick was forced into taking early retirement. Well, it was either this or give too much in taxes to the government. This was something totally anathema to Mr. Spelman. Give the government more than its due? No way—not this New England Puritan!

You didn't know he was from the East? Aha, let me explain. Dick was born and raised in Boston and even went to Harvard. Every so often, you can still hear that New England accent come out. After college, he took a commission in the peacetime Army, but after 11 years of dedicated service he came to the conclusion that there was no advancement in the peacetime Army and got out. (Remember that all this time Dick was avidly reading and collecting SF.) For a while he ran a restaurant, but that went sour. Then he moved to Los Angeles, joined the insurance business, and became a part-time book dealer in fandom. After several years in L.A., his company transferred him to Chicago, where he also transplanted his book business. He became active in Chicago fandom, and the rest is history. Dick Spelman, Bookseller was notoriously born. He ran the dealers' room for Chicon IV and for many years served on the WindyCon committee, computerizing their dealers' room, registration files, and records. Dick's also served on assorted other worldcon and convention committees.

So then when Dick decided to become a retiree a couple years ago, he moved to Cincinnati to be central to more conventions. He told me he was going to relax and enjoy himself—just sell book whenever he wanted to. Dick, this does not mean five weekends out of six. You're travelling and doing more conventions than ever before. You keep telling me you're going to relax, Dick.

You can find all the new releases on his table, of course, and not at inflated prices. Even if a book is hard to get, he doesn't raise the price...much. He even gives discounts. Honestly. You mean you didn't get yours? Dick!!! When you ask any dealer about who they want to run the dealers' room if they have the choice, several names always come up: Scott Dennis, Steve Francis, Rusty Hevelin, and of course Dick Spelman. You will always get a fair deal from any of these men, but especially from Dick. He keeps promising me, though, that he won't take on another worldcon dealers' room, that he's tired and doesn't have enough time. And then bang, there's Dick either in charge or second. Scott, I think Dick needs one of your T-shirts that says “Stop Me Before I Volunteer Again.”

Dick has gone out of his way to help other dealers get their businesses. He offers his computer program, shepherds them through the ABA, and introduces them to countless salesmen and editors. You'd think that a person who was in business to make money would go out of his way to keep other people out of the book business, but not Dick. The only problem is, you have to have Dick's uncanny sense of what will sell. This he can't seem to give to others. He would if he could, but, well, you know.

SCIENCE FICTION
FANTASY

Reviews

A *Separate Star: A Science Fiction Tribute to Rudyard Kipling*
David Drake and Sandra Miesel Eds.
Baen Books ★★★★★

Someone once said that if you scratch a science fiction reader, you'll find a Kipling fan beneath the surface. Probably true of the more chronologically mature, but I have reservations about its truth for our younger readers. To the point at hand, however, Baen Books presents us with a unique collection of tales inspired by the master poet and storyteller of Victorian England.

You'll find such diverse authors as Poul Anderson, Gene Wolfe, David Drake, Gordon R. Dickson, and the late Robert A. Heinlein. The editors of A SEPARATE STAR have gathered a superb collection of stories, all owing their inspiration to Mr. Kipling. Each tale is an impressive endeavor.

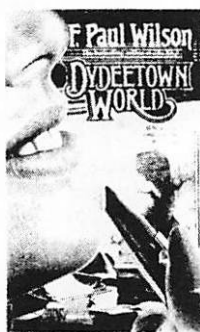
Poul Anderson's hauntingly poignant "No Truce with Kings" opens the volume, and is followed by "Ghost Ship" by the prolific L. Sprague de Camp; "Saul's Death" by Hugo and Nebula Award-winner Joe Haldeman; and "The Night of Hoggy Dam" by the late Richard McKenna, author of *The Sand Pebbles* and a dozen or so very impressive science fiction tales. Each of the entries is preceded by an author's introduction, or by a proxy where that isn't possible. These introductions are in themselves fascinating reading, as the authors explain how Rudyard Kipling influenced their work.

A SEPARATE STAR is a dynamite collection of stories and may inspire us all to seek the work of the author who has been described as the greatest storyteller in the English language—Rudyard Kipling. This collection is sure to please all readers, young and old. (June, 288 pp., \$3.50)

Robert G. Howard

T *The Man-Kzin Wars II*
Larry Niven, Ed.
Baen Books ★★★★★

"My universe, and welcome to it," Larry Niven once kidded in a presentation at a science fiction convention. But he wasn't kidding, after all! Other writers are now welcome to his Known Space universe—at least, the part involving the Kzinti/Human wars.



If they do as well as Dean Ing, Jerry Pournelle and S.M. Stirling in *THE MAN-KZIN WARS II*, they won't wear out their welcome, either. What makes their stories fun is that they can actually add their own creativity to Niven's complex and exciting universe without violating any of its premises. Ing, who introduced *sentient* Kzin females in the first volume's "Cathouse," now brings them back for a sequel, called "Briar Patch."

Ing's story this time is about how Locklear and his kzinti allies outwit a band of renegade humans—Locklear is a man of ideas as well as a man of action, and the kzinti come to appreciate just why they've been on the losing end of the Man-Kzin wars.

Pournelle and Stirling collaborate in "The Children's Hour," which creates a whole society for Wonderland that Niven, himself, never bothered to, while teasing readers with plot parallels to "Casablanca." But both the mechanics of an attack by rampscop on enemy installations in the Wonderland system, and the denouement of an assassination plot against a too-able Kzin commander are like nothing you'd expect from Pournelle, or Stirling, or anyone else, except... well, Niven.

Well, you know the drill by now. Scream and leap to your nearest bookstore and grab *THE MAN-KZIN WARS II*—if it's half the success of the first volume in the series, they are going to sell out fast! (Aug., 306 pp., \$3.50)

John J. Pierce

D *Dydetown World*
F. Paul Wilson
Baen Books ★★★★★

In a time when all the good folks have gone to outer space, and clones and dinosaurs haven't, Sig Dreyer, private eye, is faced with a dilemma. First of all, he hates clones and under no circumstances will he work for one. That is, until a clone named Jean Harlow-o offers to pay big money—in gold. She is looking for her fiancée, a Realpeople.

F. Paul Wilson, author of suspense horror novels like *The Keep* and *The Tomb*, here offers a fascinating look into the future, where most Realpeople have already departed from the Earth and left the dying homeworld for the promise of a new life in space. *DYDEETOWN WORLD* is indeed quality science fiction, and I highly recommend it. It is a sense-of-wonder novel filled with adventure, intrigue, romance and even danger. In a word, it's filamentous. (July, 320 pp., \$3.50)

Dave Carnie

SCHEDULE

The following schedule is correct as of program book press time. However, please consult your pocket program for any changes or additions.

The RiverCon Hospitality Suite (Rooms 1207,1212,1215) will be open until approximately midnight on Thursday, re- opening early Friday morning, and then open continuously through the convention.

Friday, July 28, 1989

- 12:00 noon - 12:00 mid. Registration and information. *Mezzanine.*
- 12:00 noon - 8:00 p.m. Art Show and Print Shop. (Artists may begin checking in their work at 9:00 a.m.) *South Rooms.*
- 12:00 noon - 8:00 p.m. Huckster Room. *Louisville Suite.*
- 4:00 p.m. - Video Program. Check your pocket program for titles and times. The video program is also available on hotel Channel 13. *Room 229.*
- 5:00 p.m. - 5:55 p.m. Writers Workshop I. Clayton Emery gives advice to and answers questions from prospective and beginning writers. (Part II follows at 12:30 p.m. Saturday.) *Ballroom.*
- 6:00 p.m. - 1:00 a.m. Games. See schedule in pocket program for specific games and starting times. *The Hunt Room.*
- 6:00 p.m. - 6:55 p.m. SF Literacy 101. If the average science fiction reader is in his/her/its early 20s (or even younger), there's a whole world of SF that they may never have heard of. Consider this a basic literacy course for SF readers, taught by Buck Coulson, Dick Spelman, and Rusty Hevelin. *Ballroom.*
- 7:00 p.m. - 8:00 p.m. SF Jeopardy. Something new for RiverCon. Based on the popular TV game show, we're going to have three rounds and a championship match throughout the convention. We still have room for some participants, but you must sign up in advance at the registration desk. *Ballroom.*
- 9:00 p.m. - Pool Party. Have fun, grab a snack, listen to music. What more can we say? In the pool area, of course.
- 9:00 p.m. - 11:00 p.m. Artists Reception. For artists exhibiting in the art show only. *Bienville Room.*

- 9:00 p.m. - 2:00 a.m. Babysitting service available. *Room 1203.*
- 10:00 p.m. - Filksinging. *The Board Room.*
- Saturday, July 29, 1989**
- 9:00 a.m. - 3:00 a.m. Video Program. Check pocket program for specific titles and times. (Also available on Channel 13.) *Room 229.*
- 9:00 a.m. - 11:00 p.m. Games. See pocket program for specific games and starting times. *The Hunt Room.*
- 9:30 a.m. - 1:00 p.m. Babysitting available. *Room 1203.*
- 10:00 a.m. - 6:00 p.m. Registration and Information. *Mezzanine.*
- 10:00 a.m. - 6:00 p.m. Huckster Room open. (Hucksters are allowed in room 15 minutes early for set-up.) *Louisville Suite.*
- 10:00 a.m. - 7:00 p.m. Art Show and Print Shop open. *South Rooms.*
- 10:00 a.m. - 10:55 a.m. SF Jeopardy Game, round II. *Ballroom.*
- 10:00 a.m. - 11:00 a.m. Children's Program: NASA Retrospective. Bill Breuer remembers where man has gone before and covers NASA's achievements and future plans, and shows how to build a flying space shuttle model. Highly recommended for those children too young to remember the pre-Challenger years. *Sycamore Room.*
- 11:00 a.m. - 1:00 p.m. Children's Program: Masks! Did you ever want to be someone—or something—else? Join us as we shape and decorate your own personal mask. *Sycamore Room.*
- 11:00 a.m. - 12:25 p.m. The Candid Stuff IX. The entire history of the space program, part 1. Dr. Bill Breuer, Louisville's resident space expert, takes us on a concise and sometimes humorous overview in this Apollo anniversary month. *Ballroom.*
- 12:30 p.m. - 1:25 p.m. Writers Workshop II. Clayton Emery continues his advice for the beginning writer. *Ballroom.*
- 1:00 p.m. - The Fourth Annual Great RiverCon Scavenger Hunt. Participants should gather at the Scavenger Hunt table on the *Mezzanine* to receive the Official List. Rules and registration forms are available in advance at the registration desk.
- 1:30 p.m. - 2:25 p.m. Science Fiction & Politics. Does the message get in the way of the medium when mixing political subjects and SF? Mike Resnick, Arlan Andrews, Sandra Miesel, and Jack Chalker discuss the issue. *Ballroom.*
- 2:00 p.m. - 3:00 p.m. Children's Program: Juggling for Beginners. Eddie Tash will teach you to juggle. Beanbags provided for the first 12 children. (Adults welcome on a space available basis. BYOBeanbag helpful.) *Sycamore Room.*

- 2:00 p.m. - 6:00 p.m. Babysitting available. *Room 229.*
- 2:30 p.m. - 3:25 p.m. The *Blood Salvage* Roadshow. Gregory Nicholl and company take us behind the scenes for a look at the making of their "multi-million dollar feature horror movie with a southern gothic story line rich in dark comedy." *Ballroom.*
- 3:00 p.m. - 4:00 p.m. Children's Program: Filking at a Reasonable Hour. Ever wonder what your parents do late at night at a con? They may be filking, singing until dawn with their friends. Now you can too, and it isn't even past bedtime. (Second grade reading ability helpful.) *Sycamore Room.*
- 3:30 p.m. - 3:35 p.m. Where's the Science? Elements such as psi ability, FTL travel, matter transmission, and time travel are often routinely included in SF stories without any scientific justification. Do any of them have scientific basis, or are we just reading disguised fantasy? Jack Chalker, Mike Resnick, Juanita Coulson, and Sandra Miesel. *Ballroom.*
- 3:30 p.m. - 5:00 p.m. The Exquisite Corpse. Based on an old parlor game, adapted by the surrealists, this consists of artists drawing on successive sections of paper without seeing what the previous artist has done. With Rick Lieder, Alan Clark, and others. *Ballroom.*
- 4:00 p.m. - 5:00 p.m. Children's Scavenger Hunt. Seek out ten items cached throughout the hotel. Prizes for all who finish within the hour. (Parental assistance required!) *Sycamore Room.*
- 4:30 - 5:25 p.m. A Universe in Common (in a world I never made). Clayton Emery (*Tales of Robin Hood*), Michael Williams (*Dragonlance's Weasel's Luck*), and C.D. Clowes (*Star Trek*) discuss the problems and benefits of working with a pre-set background. *Ballroom.*
- 5:30 p.m. - 6:30 p.m. SF Jeopardy Game, round III. *Ballroom.*
- 6:00 p.m. - 8:00 p.m. Children's Program: Role-playing Game. John Goertz is the gamesmaster, with an adventure planned just for you. (Second grade reading level or parental assistance helpful.) *Sycamore Room*
- 7:00 p.m. - 2:00 a.m. Babysitting available. *Room 229.*
- 7:30 p.m. - 9:00 p.m. Guest of Honor presentations. Remarks by Jack Chalker and Dick Spelman, with introductions by Arlan Andrews. *Ballroom.*
- 9:00 p.m. - 11:00 p.m. Art Auction. Prospective bidders must register in the Art Show in advance of the auction in order to be eligible to bid. *Ballroom A.*
- 10:00 p.m. - Filksinging. *The Board Room.*
- 10:00 p.m. - 12:00 mid. Masquerade Pre-judging. Contestants only. *Ballroom B.*
- 12:00 mid. - 1:30 a.m. RiverCon XIII Masquerade. The masquerade will also be shown on Channel 13. *Ballroom.*

- 1:30 a.m. - Dance. Starting time will depend on length of masquerade. Ballroom.
- Sunday, July 30, 1989**
- 9:00 a.m. - 2:00 p.m. Video Program. Check pocket program for titles and starting times. (Also shown on Channel 13.) Room 229.
- 10:00 a.m. - 12:00 noon Art Show open to pick up purchased art. *South Rooms.*
- 9:00 a.m. - 1:00 p.m. Games. *The Hunt Room.*
- 10:00 a.m. - 4:00 p.m. Huckster Room open. *The Louisville Suite.*
- 11:00 a.m. - 1:00 p.m. Registration and information. *Mezzanine.*
- 12:00 noon - 2:00 p.m. Art Show open to artists only for check-out. *South Rooms.*
- 12:00 noon-1:00 p.m. SF Jeopardy. Championship match. *Ballroom*
- 2:00 p.m. - 4:00 p.m. Belle of Louisville cruise. Advance tickets required. Boarding begins at 1:00 p.m. Those wanting to car pool to the river may gather on the *Mezzanine* beginning at 12:30 p.m.

To all attendees of Draconis (March 17-20, 1988, The Galt House, Louisville, Kentucky):

There is a lawsuit in progress against the Galt House and the thugs who attacked two fans at Draconis. If you were at that convention, please talk to Murray or Sharon Porath, who are at RiverCon. (Murray is the one wearing the T-shirt that reads "If you were at Draconis, talk with me.") The more people who can establish what the high school kids were doing and the attitude of the hotel, the better for the fans who were injured.

Please do not make informal statements to anyone other than Murray or Sharon; Galt House attorneys may have representatives at RiverCon gathering information. If you don't see Murray or Sharon this weekend, write or call:



MURRAY J. PORATH, P.S.C.
ATTORNEY AT LAW

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Advertisement



Arlan Andrews

by Tony Ubelhor

As a senior in high school in 1957, Dr. Arlan Andrews was in the first class that graduated into the Space Age, and one of the few people in the United States who was not surprised by Sputnik. “A fanzine from Idaho—*IT*—carried a prediction of a Russian satellite launch nearly a year before,” he says.

“Growing up in Little Rock in the 1950s—it really was a proud and lonely time to be a fan.” Stimulated by the extensive collection of SF that the county bookmobiles brought to the rural area where he lived, Arlan had dreamed of space for seven years before the first artificial satellite raced across the night sky. At age ten he was tinkering with a robot and by 16 he built and launched solid fuel rockets. Less than a year after Sputnik, he was operating missile tracking telescopes at White Sands Missile Range in New Mexico. During the next five years as a co-op student and another five years with Bell Labs, he witnessed approximately 6,000 missile launches.

The SALT treaty with the Russians left him without work in his chosen field, so he took up Bell Systems communications work instead, moving first to North Carolina and finally to Indianapolis. Nowadays he leads a group of

engineers and technicians at Bell Labs in Indianapolis, from where he frequently travels to China and Japan in support of AT&T's Consumer Products. Wistfully, he sometimes recalls job offers from other decades—a chance to work on the Apollo Command Module, an opportunity to be in the first wave of NASA engineers at the Johnson Manned Spacecraft Center in Houston, tracking jobs on the islands in the Atlantic Missile Range. "All were jobs that suffered severe cutbacks when the politicians took space away from us so easily, back then," he says.

Arlan Andrews the SF pro sold his first article in 1970 to *Fate* magazine. He is a member of SFWA and has had several dozen short stories and/or poems appear in *Analog*, *Amazing*, *Omni*, *Asimov's*, and *Pulphouse*, and in fanzines including *Pulsar!* and *Lan's Lantern*. He also has published articles on ESP, UFOs, and the unusual in magazines such as *Astrology Plus*, *Beyond Reality*, and *Psychic Dimensions*; photos in *Locus* and elsewhere; and six fannish plays that started the "It's Not Our Fault Players," InConJunction's popular musical parody series. Arlan has been toastmaster twice at InConJunction and twice (so far) at Evansville's ConTact, where he was anointed "perennial MC" in 1987.

Arlan credits Robert A. Heinlein as the one man who started his life's turbulent but meaningful trajectory, and in keeping with the driving force of Heinlein's "Renaissance Man" philosophy, Arlan has traveled to Loch Ness and Stonehenge, climbed pyramids in Mexico, married his beautiful wife Joyce, operated psionics machines, attended a seance, organized a political party and ran for governor of North Carolina, fathered four children, investigated UFOs (and photographed one in flight), experienced ESP, investigated haunted house phenomena for the U.S. Army, obtained a doctorate in mechanical engineering, published his own magazine, produced five SF/computer comic paperbacks, and got smashed on Beam's Choice with Bob Tucker on a kitchen floor in Speedway, Indiana.

Arlan has yet to travel into space—he was an unsuccessful applicant in 1978 to be a shuttle mission specialist—and has yet to have all his SF novels published. But give him time.

RiverCon expresses its thanks and appreciation to:

Mike Resnick

Tony Ubelhor

Elan Jane Litt

Rick Lieder

Carmichael's Bookstore

Michael Boggs/Blue Sky Systems

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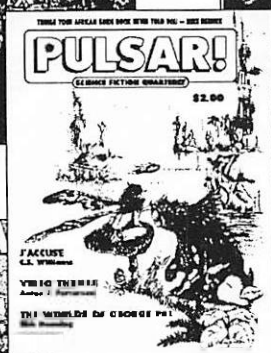
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